MUSICAL CABINET.

PART V....NOVEMBER, 1841.

BIOGRAPHY.

THE SCARLATTI.

FROM HOGARTH'S MUSICAL HISTORY.

Alessandro Scarlatti was born at Naples, in 1650. His first essays in composition were made at Vienna, where he had the greatest success as a writer, both for the church and the theatre. After spending some years in travelling through Germany and Italy, he returned to Naples, where he seems to have spent the rest of his long life. He died there in 1728, at the age of 78. Scarlatti, like most great authors, was a very voluminous one; he is said to have composed a hundred operas, and an immense number of oratorios and masses, all of which are now lost; but many of his cantatas survive, and are still the admiration of the greatest musicians. His imagination was so fertile, and the variety of new and beautiful passages which he produced was so great, that his manner was copied, and his ideas borrowed, by the most distinguished composers, for more than a century after his death. His cantatas were accompanied on the harpsichord or the violoncello; and the bases, which were thus frequently the sole accompaniment, had a richness and variety rarely to be found in modern vocal music. Geminiani used to relate, that Francischelli, a celebrated performer on the violoncello, accompanied one of these cantatas at Rome so admirably, while Scarlatti himself played the harpsichord, that the company, having the usual share of Catholic superstition, were firmly persuaded that it was not Francischelli who was playing the violoncello, but an angel that had descended, and had assumed his shape.

Scarlatti's cantatas are well known to the lovers of the old Italian music. They are exceedingly difficult, both to sing and to accompany; requiring, in the singer, much taste, judgment and expression, and in the accompanist, not only the utmost delicacy, but a knowledge of harmony which is very seldom conferred by the present system of musical education. When so performed, however, they never fail to delight those who can feel the highest beauties of music.

"The most voluminous," says Burney, "and most original composer of cantatas that has ever existed in any country to which my inquiries have reached, seems to have been Alessandro Scarlatti. Indeed this master's genius was truly creative, and I find part of his property among the stolen goods of all the best composers of the first forty or fifty years of the present (the eighteenth) century."

Domenico Scarlatti, the son of Alessandro Scarlatti, was born in 1683, and inherited the genius of his father. He distinguished himself as a composer for the church and the theatre; but is now chiefly remembered on account of his compositions for the harpsichord, on which instrument he was the greatest performer of his time. His lessons for the harpsichord, dedicated to the Queen of Spain, were, according to Burney, "the wonder and delight of every hearer who had a spark of enthusiasm about him, and could feel new and bold effects, intrepidly produced by the breach of almost all the old and established rules of composition." The following anecdote, given by Burney, shows the impression made in his own time by the novelty and fire of his style, and his powers of execution. It was related to Burney by Roseingrave, an English musician of considerable eminence, who, in his youth, had travelled in Italy for the sake of improvement in his art. "Being arrived at Venice, in his way to Rome, as he himself told me, he was invited, as a stranger and a virtuoso, to an academia at the house of a nobleman, where, among others, he was requested to sit down to the harpsichord, and favor the company with a toccata, as a specimen *della sua virtu.* And, says he, 'finding myself rather better in courage and finger than usual, I exerted myself, my dear friend, and fancied by the applause I received, that my performance had made some impression on the company.' After a cantata had been sung by a scholar of Fr. Gasparini, who was there to accompany her, a grave young man, dressed in black and in a black wig, who had stood in one corner of the room, very quiet and attentive, while Roseingrave played, being asked to sit down to the harpsichord, when he began to play, Rosy said he thought ten hundred d—ls had been at the instrument; he never heard such passages of execution and effect before. The performance so far surpassed his own, and every degree of perfection to which he thought it possible he should ever arrive, that if he had been in sight of any instrument with which to have done the deed, he should have cut off his own fingers. Upon inquiring the name of this extraordinary performer, he was told it was Domenico Scarlatti, son of the celebrated Cavalier Alessandro Scarlatti. Roseingrave declared he did not touch an instrument himself for a month." The compositions of Domenico Scarlatti continued to be the favorite study of performers on the harpsichord, till this instrument was laid aside in consequence of the new style of composition and performance produced by the invention of the piano-forte Even to this day, though they are wholly unknown to the multitude of piano-forte players, who confine their attention to what is new and fashionable, these pieces are familiar to those great masters of the instrument whose ideas are enlarged, and powers extended by an acquaintance with every style of composition; and the writings of Cramer, Moscheles and Hummel, are full of the traces, not only of Domenico Scarlatti, but of Sebastian Bach, Handel, and the other great harpsichord writers of the last century. Moscheles, in particular, has, of late, frequently performed the compositions of these old masters in public; and his example may probably lead to the revival of a great quantity of admirable music which was hastening to unmerited oblivion.

LECTURE.

[The following Lecture was written and delivered by Mr. Hayward, before the Teachers' Class of the Boston Handel and Haydn Society, in August last; except that a considerable part was omitted in the delivery, for want of time. It will appear in the successive numbers of the Musical Cabinet, nearly as originally written.]

THE MUSICAL PROFESSION.

The Creator has endowed man with various capacities. He has given him the religious sense, without which man would have no sentiment of religion, no feeling of the Divinity within him, no acknowledgment of accountability, no perception of a creative power or first cause. He has gifted him with the moral sense, by which alone man has the perception of duty, and the acknowledgment of moral obligation and relationship to his fellow men. Man is also endowed by his Maker with the social sense, by which he is enabled to appreciate the delights and the benefits of association with his fellow creatures, and without which he would lead a solitary life, little less degraded than the beasts. He is gifted with the perception of the civil and political relations, by which he is enabled to derive the benefits of combination into states and nations, for the purpose of en-

joying common rights and advantages, and of protecting them against other similar combinations. His Creator has given him the perception of the mechanic arts, which confers on him the power of having a rational perception of his natural wants, and of the means of supplying them; of furnishing himself with food, clothing, habitation and utensils, adapted to the needs of his situation. Man is also endowed with the sense of the fine arts, by which he is enabled to perceive higher wants than those of his physical nature; to rise to a higher sphere of life than that which chains him down to earth and its cares; to have a perception of the beautiful, and to give it form, either in imitations of the beautiful in nature and in the combinations of natural beauty, as was probably the case with ancient art; or in the conceptions and forth-puttings of an interior inspiration, which is constantly in the effort of higher and purer aspirations towards the Infinite, as in modern or christian art. The mechanic arts supply the wants of man as a mere inhabitant of earth; those of his physical nature, and such as result from the necessities of a physically active and laborious being. The fine arts bespeak for him a higher origin and a more exalted destiny. They indicate him, not as a being that looks upon nature as furnishing food for his animal body merely, but food for a higher and an inner appetency, food for his mental necessities and enjoyments. Such are the purposes of painting, sculpture, architecture, poetry and music; and the implantation of such desires and capacities in man by his Maker is the origin of these arts.

I have here enumerated a few of the distinct faculties and perceptions which God has given to man, and I might add many more. Such, however, is not my purpose; and these have been adduced only for the sake of illustration, and as introductory to a few remarks on that sense or perception implanted in man by the Creator, which has made him capable of the fine arts, and in particular of that of Music. My present object in speaking of this art is to consider it chiefly in that point of view which relates to the profession of it; that is, to treat of the "Musical Profession."

Whoever wishes to devote himself to any one of the fine arts, with any probability of success, must, it is plain, first study the principles of that art. Each of the arts may be regarded as consisting of an internal and an external: the internal being the power of conception of the proper subjects of that art; and the external, the practical knowledge and skill which enable the artist to put those conceptions into form and manifestation. The art of painting, for example, consists not merely in the representation of natural objects, whether animate or inanimate, on canvass, by means of colors, or light and shade, with truth and accuracy. This is only the external of the art. The internal of it consists in the perception of the beautiful in natural objects; not in the perception of the beauty which they, in their imperfections, present; but in the perception of a spiritual beautiful, which is above and within them, as the soul within the body, and to which the objects are, as it were, constantly aspiring. These are the external and the internal of the art of painting; and these are the principles which the artist must study. In studying the external, he must study colors; their mixture, combinations, harmonies, &c. He must study the anatomy and natural history of man and other animals, and the external characters and appearances of the various objects in the vegetable and mineral kingdoms; and he must study the various postures and relations in which we see any of these objects, whether singly or combined. In studying the internal of his art, he must study the spirit of beauty, the ideal perfection which is the inner soul of beauty, towards which all nature seems to aspire. If he is to give a portrait, for instance, he is not to present merely a perfect copy of the form, features and complexion of the subject who sits to him, but he is to exhibit the soul,—he is to present on the canvass that breathing manifestation of the spirit within, which that spirit would exhibit in the form and features, provided flesh and blood had no imperfections and were perfectly obedient to its impulses. He is to perfect the real character, without flattering the person. These, at least, are what are understood as the true principles of the art, at the present day.

But how is the artist to study these principles of his art. To what cabinet is he to resort, to find the proper objects of his study? The answer is on every one's tongue. He must go to universal nature. He has but to open his eyes, and the objects of his study are unceasingly before him. It is undoubtedly true that he may derive great advantage from visiting and examining the cabinets and galleries of the art; because he can there learn what other artists have done before him, and observe the manner in which, and the means by which, they have accomplished it. But the only way to become a true artist is, to study the beautiful in nature and through nature. She spreads before him her stores, and allures him to search for her hidden, her inward beauties.

Let us glance for a moment at the art of sculpture. Here the case is very nearly the same as with painting. The external and the internal principles of the two arts present scarcely any points of difference in the description. The same is true of the means of studying them. The sculptor must go to nature, and to nature only; except that the existing productions of his art will be serviceable to him in the same way as is explained above in painting. The point to which I wish to call attention in regard to both these arts is, that nature furnishes the artist with the objects of his study, and that without the study of these, he cannot become a true artist.

I must bespeak your patience, while I illustrate this branch of my subject by reference to still another of the fine arts, namely, poetry. Poetry, too, like the rest of her sister arts, has her external and her internal principles. The external principles of poetry consist in the beauties, the harmonies, and the rhythm of language; and also in the external beauty, order and harmony that exist in the natural, social, moral, religious and spiritual worlds. The internal principles of poetry consist in the perception of the relation which the same external beauty, order and harmony stand in to the moral and spiritual principles which are within and above them; which flow down into them as their cause, and to which they, as by imitation, constantly aspire. It consists in the perception of their relation to the celestial soul which breathes into them the breath of life; to the Divinity himself. Whither is the poet to go, to study these principles? He must learn the external principles, by studying the beauties of language; the simile, comparison, trope, metaphor, and all the various forms of figurative speech; the synonimies, analogies, contrasts, oppositions, and all the shades both of thought and feeling expressible in the various words, forms and phrases of language; the rhythm, and all the varieties of measure, metre and stanza, of which language is susceptible. He must also study, and constantly, the external beauty and variety, order and harmony, that are manifested in the natural, the social, the moral and the religious worlds. For its internal principles, he must study his own inward inspirations; the perceptions of moral and spiritual truth and beauty which are born within him; and the tendencies of his better nature to higher views and a higher grade of being and of life; and by inference and analogy he must study the same things in other men. He must study the thought, feeling and motives which man's external life brings down to meet the external world of beauty, life and action. The objects of his study are, language, nature, human life, and the operations of his own spirit.

(To be continued.)

THE MUSICAL CABINET.

BOSTON, NOVEMBER 1, 1841.

Every one has heard of Paganini; and though many suppose his astonishing performances on the violin to be nothing more than a kind of slight-of-hand tricks on that instrument, yet he has unquestionably extended its capabilities far, very far beyond all that was known to the previous schools of the instrument. De Beriot, Ole Bull, and other talented artists, have ingrafted these extended powers upon the capabilities of the former school, thus producing effects no less astonishing than delightful. We shall take occasion to speak more at large of the different schools of this instrument, and the late extension of its powers, in a future number.

The musical public in this country have now an opportunity of learning something of the present school of the instrument, as two distinguished performers, Messrs. Herwig and Nägel, have lately landed on our shores. These gentlemen are acknowledged to be much superior artists to any that have hitherto visited us.

Mr. Herwig gave his first concert in Boston, on Saturday evening, October 16, to a discriminating audience of three or four hundred. The bill consisted of a "Grand Concerto Brilliant, *with Piano and Quartett accompaniment*, by De Beriot;" "Grand Variations, *with Piano and Quartett accompaniment*, by Paganini;" "Adagio

Religioso, *Piano accompaniment*, by Ernst;" "La Tremolo, *Thema* by Beethoven, *Piano and Quartett accompaniment* by De Beriot," and a "Fantasia, — American Air, — *with Piano accompaniment*, by Mr. Herwig."

It was truly gratifying to see that he had an audience capable of appreciating him. The first strain of the Concerto, which was given in the richest and most delightful tones, was enough to convince them of his superior powers, and produced a response that showed that he had already won their ears and their good will. The effect of the next strain was electrical, producing a burst of applause that evinced more of delighted feeling than we ever before heard from a Boston audience. We have not room to go through with the particular pieces of the bill. Suffice it to say, that this effect was sustained throughout the performance. The fourth piece was encored, and was repeated; and parts of the other pieces were often received with such enthusiasm that they were repeated immediately. Indeed, there was no lack of disposition in the audience to have every piece encored; except that that disposition was overcome by the good feeling and respect which they felt for the artist, who could afford them such delight. We were never present at a public performance of any kind, where the latter sentiments were so strongly manifested on the part of the audience.

We have space for but a few words respecting his style of playing. Mr. Herwig unites the brilliancy of Paganini with the more full, classical and expressive style of De Beriot, Spohr, Ole Bull, &c. His tone is pure, rich, full, sweet and expressive. His intonation is most just; his themes and adagios are given in a style full of richness, sweetness, smoothness, and depth of feeling; his harmonics, and flageolet, double flageolet, and flute tones, astonish no less by their accuracy, sweetness, and fullness of tone, than by their being employed in rapid passages, and often mixed up with the common tones of the instrument. The varied and surprising effects of his bowing must be heard, but cannot be described.

Mr. H. was assisted by Professors Webb and Greatorex, and by a very good quartett of stringed instruments, among whom was Mr. Hach on the violoncello.

Mr. Herwig was expected to give one or two performances more, soon after this first; but our present number went to press before they were announced.

HARMONICS OF THE VIOLIN.

The following article appeared in the Westminster Review for January, 1833. It is a very ably written article, though couched in the singular and amusing style of the celebrated Cobbett. This style was adopted by the writer in this case undoubtedly with the view of making himself clearly understood; and though it seems to throw a slight shade of ludicrousness over the subject, yet his intelligent manner of treating it evidently proves him to be serious. Under this view we think it will prove acceptable to our readers.

The whole theory or principle of finding and producing the harmonic notes is in reality very simple, and such as might be communicated to any intelligent child in two or three short lessons. If the author of the *Political Register** had been born and bred a professional musician, (as among the possible freaks of fortune why should he not?) he would have set the hope of his family before him, and said,

My dear little son, — You are to get your bread by playing on the violin. It will therefore be exceedingly useful to you to know all that can be known about the harmonic notes; by which means you may not only get your bread, but be able to secure its being well buttered also. A violin-player is *worth* a great deal more when he knows all about the harmonic notes; and in fact, since the appearance of Paganini, the chances are, that a player who does not know it will be worth nothing at all.

Do you know what an *aliquot part* is? I am sure you do not. If you have a cake or an apple, and divide it equally among your companions, whether they be *two*, *three*, *four*, or any other number, then the thing is said to be divided into aliquot parts, — "*aliquot*" being a word in the old Latin language, meaning "some certain number or other," and implying here that the thing is divided into equal parts of "some certain number or other." But if you were to divide it among the same so that their shares should not be all alike, — or if you were to give each an equal piece, but there should be a piece left after all, which was not equal to one of the pieces you had given away, but was greater or less, — then the thing would be divided into parts, but not into aliquot parts. Now then, my dear little son, you know what is meant by dividing a string into aliquot parts.

Tell me now, how you would begin to show me the different places in which a string can be divided into *aliquot parts*. You would first show me the middle point, which divides it into *two* equal parts. Then you would divide the string, with your eye or with a pair of compasses, into *three* equal parts, and show me the two points of division between them. Next you would divide it in the same way into *four* equal parts, and show me the three points of division. And so on, for *five*, *six*, *seven*, *eight*, and as many more as you liked to continue. These, then, you would say, — both those I have made and those I might make if I liked, — are the points that divide the string into aliquot parts. And if you pleased, you might mark them by writing under each point of division the figure which shows how many equal parts the string is divided into, — as, for instance, a 2 under the point where the string is divided into two, a 3 under each of the points which divide it into three, and so on. And indeed it will be better that you should do this; for then you cannot help observing that sometimes more figures than one will fall on the same place, — as for instance when the string is divided into four, one of the marks 4 will fall on the same place as the division into 2; when it is divided into six, one of the marks 6 will fall on the same place that was previously marked 2, and two more on places that were marked 3; and so on. All of which will be wanted another time.

Now if you touch the string gently with the finger at the distance of any aliquot part from the bridge, (mind I said *from the bridge*, not at *any* of the divisions into aliquot parts, but at the distance of one of them *from the bridge*,) and at the same time pull the string or draw the bow across between this point and the bridge, you will see a curious thing. The string will divide itself into all the aliquot parts of which the point touched by the finger makes one, — into two, or into three, or into four, as the case may be, — and every one of them will move by itself, as if it was a little string held fast at the two ends; the sound produced being the same that would be made by pressing the string down to the neck at the point touched, in the common way. If the divisions are few, as two or three, this may be seen distinctly enough by the eye; but where this is not the case, it may be shown to be the fact by laying a bit of paper on the string while it is sounded; and if this is laid on any of the points of division into aliquot parts, whether on the one nearest the bridge or any of its fellows, it will lie still and not be thrown off, but if it is laid anywhere else, it will be thrown off directly, which shows that the points of division are at rest, and the others are not.

If you want to know how or why this curious thing takes place, I will tell you as nearly as I can; but remember, I do not pledge myself that this is the reason, but only that I think it very likely to be the reason, and this principally because I know no other way in which it can be brought about. And this way is, that when one portion of the string is moving in one direction, as for instance from me towards you, the next portion of the string is moving at the same time in the contrary direction, or from you to me; and so with the other portions, whatever their number may be. In this manner it seems possible that the points of division should be kept at rest, and in any other manner it seems to be not possible; and therefore, since the fact is before us that the points of division remain at rest, I conclude that it is in this way it takes place. This is what the *feelosofers* would call a syllogism. And because this sort of balance can only be kept up by the portions of the string moving backwards and forwards (which the same sort of people call *vibrating*) in equal times or with equal quickness, and this again cannot take place unless the moving portions of the string are of equal length, — it follows that this sort of motion in parts or portions of the string can only take place when those parts or portions are of equal length, which seems

* Cobbett.

to be the reason why the experiment will only answer when the point touched is one that divides the string into *aliquot parts*.

But this is not all; for there is a more curious thing still. And that is, that if you touch the string at *any other* of the points of division into aliquot parts, (by which I mean any other than the point of division nearest to the bridge,) the string will divide itself in the self-same way, — always with the exception (now mind the exception) of the cases in which the point touched falls in with a point in some simpler mode of division that has gone before. For instance, you remember observing, that when the string was divided into four equal parts, one of the points marked 4 fell on the same place as the division into 2. Touching the string therefore in this place must make the same sound it did before; which is a different sound from that which it makes when touched at the other two points of the division into 4. And in like manner in other cases. But when this agreement with some simpler mode of division does not interfere, all the points of division on being touched produce the same sound. For example, if the division be into five equal parts, inasmuch as none of these will coincide with any of the simpler modes of division, there must be four points in the string, any one of which being touched will produce the same harmonic sound.

But if you want to know how and why this still more curious thing takes place, I can only tell you in a roundabout sort of way as before. If you divide the string, for example, into five equal parts, and touch any of the four points of division you choose, you check and finally prevent the continuance of any motion at the point touched, though at the same time it would appear that the touching (which, to make the experiment answer, must be very light,) is not enough to hinder the *shaking*, or, as the learned people call it, the *vibration*, given at one end, from being communicated past the point of touch. If, instead of touching the string lightly, you were to lay hold of it with a pair of pincers, then the experiment would fail altogether; the reason of which may be concluded to be, because the motion is prevented from being at all communicated beyond the point laid hold of. In fact the art, — for there is an art in everything, from scraping the grains off a cob of Indian corn to sounding a musical string, whatever the difference in importance and dignity of the two things may be, — appears to consist in touching the string in such a manner, and with such a degree of pressure, as shall allow the motion given by pulling or bowing to be communicated past the finger, and yet shall check and finally prevent the continuance of all motion, or, as it was called before, *vibration*, that is not consistent with the point which is touched remaining at rest. Now if you consider carefully, you will see that the only way in which motion can go on and this point remain at rest, is by the string's dividing itself into the five equal portions, the movements of which shall balance each other as before described. It does not indeed follow, that because the motion could go on no other way, it must necessarily go on in this; but we have the evidence of fact that it *does* go on in this; and the knowledge of the reasons why it could not go on in any other is at all events very useful to make us remember what the effect is that is produced, and how.

The next thing is to be able to tell what all the sounds thus produced are. Now you remember that when you were a very little boy, I showed you that if you stop a string by pressing it down hard in the middle, you produce its *Octave*; where the two sounds (of the original string and its half) are such sounds as are produced by a man and a child when they sing the same tune together, but in very different pitches of voice; — that if, instead of shortening the string in this manner by the half, you shorten it by a third part, you produce the sound which musicians have called the *Fifth*; if you shorten it by a fourth part, you produce the *Fourth*; if by the fifth part, the *Major Third*; if by the sixth part, the *Minor Third*; with a great deal more which it is not necessary to mention now; — and I told you, too, that the intervals from one of these sounds to another were not the same, or such as to allow of beginning on any you please and making the others serve in the places they happen to fall in, which is attempted to be done by what is called *Temperament*, a thing that you as a violin player should hold in as much scorn as an invitation to cut off your two legs for the sake of trying how pleasant it is to hop on wooden ones. If then you want to know what sound any of the harmonics really is, you have only to do this; — double the distance from the bridge to the nearest of the points of division into aliquot parts, over and over, till you get to some length that when pressed down in the common way makes a note which you know, as the *Octave*, the *Fifth*, &c.; and then the harmonic will be this note, only raised by as many octaves as there have been doublings. For example, if you touch the thickest or G string of the violin so as to bring out the harmonic at one-fifth of its length from the bridge, and want to know what note this is, — doubling this length once makes two-fifths of the whole string, and doubling it again makes four-fifths, and four-fifths pressed down in the common way make the *Major Third* or B; therefore the harmonic produced is B two octaves higher than the B on the thickest string, or the same sound as the first B on the thinnest or E string. And in like manner in other cases.

The examination of all the different possible harmonic notes might evidently be carried a long way; and it would be very useful to do it if you were intended for a trumpeter, for all the notes on the trumpet or French horn are harmonic notes. But for playing on the violin, as much as is given above appears to be sufficient. It will enable you to trace all the principal harmonic sounds, and in fact all that on the violin are of any practical use; for though there is no absolute end of the number of the harmonic notes, inasmuch as you may divide the string into a hundred parts if you please, and then into a hundred and one, — yet after the division into five or into six, the sounds on the violin become so feeble as to be of no use except as matters of experiment and curiosity. And it will have this further good effect, that it will make you cease to marvel and to wonder at finding the harmonic sounds on the same string grow sometimes deeper and sometimes shriller, as you move your finger from the bridge towards the head, — as if there was some mystery in it that anybody could not learn in half an hour when they set about it properly.

Suppose now you could stop some tune (as for instance "God save the King,") on one string of the violin, as for example the fourth, with your first or second finger, and at the same time always touch the stopped string gently with the little finger of the same hand at one quarter of the way to the bridge so as to bring out the harmonic note; — is it not plain that you would play the tune, only in the Double Octave, or two octaves higher than if played by the simple stopping on the fourth string? There is no doubt that this is very hard, especially for a little boy; it is almost as bad as playing on two violins at once. But still the thing can be done. And if, instead of touching with the little finger at the *quarter* of the way to the bridge, you should touch at the third, the fifth, or the sixth of the way, you would bring out notes that were not Double Octaves to the sound that would be made by simply pressing down the first finger, but other sounds, which you have it in your power to calculate; all of which might by possibility be very useful, but the other was mentioned as being the simplest. If you asked me what is the use of playing anything in Double Octaves in this manner, or in any other of the harmonic notes, — I should answer, First, because these harmonic notes have a very fine and pure sound, they do not squall like the sounds made by pressing the strings to the finger-board very near the bridge; secondly, because it is much easier to make the sounds in tune in this manner, than by trying to make them by stopping near the bridge, for where the string is so short, the smallest error in the stopping becomes sensible in proportion; thirdly, because (as it is not necessary to be always playing in harmonics) they may be mixed up with the common notes of the violin, and save an immensity of trouble in jumping from one end of the instrument to the other to find the high notes. Look, for instance, at an old-fashioned fiddler playing on the second string, and wanting (suppose) A *in alto*; and see what a leap he will make to find it on the first string, and what a horrible screech he will bring out after all, when he might produce the note in the most perfect tune and tone by only touching the second open string that he is on already, harmonically at a fourth of the way from the head to the bridge, or at the same place that he would stop D on the second string.

ITALIAN MUSIC.

Music is almost the only thing which Italians in general can be said to know, and even that knowledge comes to them like Dogberry's reading and writing — by nature; for of music, as a *science*, the unprofessional amateurs know but little. As vain and arrogant of the last wreck of their national genius, as the Romans of old were of the empire of all arts and arms, they look on the harmonies of other lands as barbarous, nor can they appreciate or understand appreciation of the mighty German music, which is the proper ministrelsy of a nation of *men* — a music of philosophy, of heroism, of the intellect and of the imagination; besides which, the strains of modern Italy are indeed effeminately fantastic and artificially feeble. Rossini is the Canova of music, with much of the pretty, with nothing of the grand. — [*Bulwer's Ernest Maltravers.*

Flauto or Violino.

Andantino.

VAR. I.

1st.

2d.

1st. 2d.

VAR. II.

1st. 3d.

sf *sf*

Andante sostenuto ma non troppo.

p

VAR. III.

Semplice sempra una corda.

p

ri - - - tar - - - dan - - do.

espress.

ri - - - tar - - - dan - - do.

ped.

Andante con moto.

VAR. IV.

Tre corde.

p *f* *p*

8va. loco. 8va. loco. cres. 8va. cres.

dolce.
ped.
ped.
f
*
*p
ff
p
f
f ped.
* ped.
ff

*
p
cres.
dolce dim.
pp
pp
f
* pp
pp
f
Finis.

Siciliana.

1. How cheerful a - long the gay mead, The daisy and cowslips ap - pear! The
2. Shall man, the pos-sess - or of all, The on-ly in - sen - si - ble prove? For -

flocks, as they carelessly feed, Re-joice in the spring of the year. The myr-tles that bloom in the
- bid it at grat-i-tude's call; For - bid it, re - ligion and love. Thee, Lord, who such wonders canst

bow'rs, The herbage that springs from the clod, Trees, plants, cooling fruits, and sweet flow'rs, All
raise, And still canst destroy with a nod, My lips shall un-ceas - ing - ly praise; My

rise to the praise of my God.
soul shall be wrapt in my God.

(FOR AN ALTO, TENOR AND BASE; OR TWO SOPRANOS AND A BASE.)

Cheerful.

f

(2d time P.)

In God's word will I re -

In God's word will I re -

In God's word will I re -

(2d time P.)

- joice; - - - - In the Lord's word will I com - - - fort me; me:

- joice; - - - - In the Lord's word will I com - - - fort me; me:

- joice; In the Lord's word will I com - - - fort me: me:

1st. 2d.

8

Yea, in God have I put . . . . my trust; I will not be a - -

Yea, in God have I put . . . . my trust; I will not be a - -

Yea, in God have I put my trust; I will not be a - -

- fraid what man can do un - - to me: I will not be a - -

- fraid what man can do un - - to me: I will not be a - -

- fraid what man can do un - - to me: I will not be a - -

- fraid what man can do un - - to me: I will not be a - -

- fraid what man can do un - - to me. Yea, in God have I

- fraid what man can do un - - to me. Yea, in God have I

- fraid what man can do un - - to me. Yea, in God have I

put - - - my trust: I will not be a - - fraid what man can

put - - - my trust: I will not be a - - fraid what man can

put - - my trust: I will not be a - - fraid what man can

do un - - to me. I will not be a - fraid what man can do un - - - to

do un - - to me. I will not be a - fraid what man can do un - - - to

do un - - to me. I will not be a - fraid what man can do un - - - to

f

me. I will not be a - fraid what man can do un - - - to me.

f

me. I will not be a - fraid what man can do un - - - to me.

f

me. I will not be a - fraid what man can do un - - - to me.

f

MUSIC COMPOSED FOR THIS WORK BY GEORGE J. WEBB.

Allegretto.

The mountain tor-rent and the rill, That bub-bles o'er its peb-bly

pia.

ritard.

bed, Makes music which can soothe and still The aching heart, and weary

f *p* colla voce.

head. For nature's sim - ple min-strelsy Presents a thousand charms for

pp *mf* *p*

ad lib.

me: For nature's simple min-strel-sy, Presents a thousand charms for me.

f colla voce.

2

The ruthless gale that autumn brings,
The lispings of the summer breeze,
And winter's wildest murmurings,
Have each a sovereign power to please;
And minister untold delight,
To fancy in her fragrant flight.

3

When midnight tempests loudly ring,
And from their spangled thrones on high,
Around the moon faint glimmering,
The stars are watching tremblingly,
A calm amidst the storm I find,
And quiet in the wailing wind.

DUET.—'We read in Wisdom's pages.'

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Allegretto.
p
1st Voice.
We read in wisdom's pag - - es, That men of gold-en a - - ges, Liv'd here like heav'nly
f
2d Voice.
We read in wisdom's pag - - es, That men of gold-en a - - ges, Liv'd here like heav'nly
f
Piano Forte.
sag - es, In clear and joy-ful bles-ed-ness, Soft flow'd their lips in love.
p
sag - es, In clear and joy-ful bless-ed-ness, Soft flow'd their lips in love.
p

We men of days more try - ing, Must combat self-de - - ny - ing; And, on High Heav'n rely - ing, *Rise*

We men of days more try - ing, Must combat self-de - - ny - ing; And, on High Heav'n rely - ing, *Rise*

to that life a - - bove, Rise to that life a - - bove, Rise to that life a-bove. We

to that life a - bove, Rise to that life a - - bove, Rise to that life a-bove. We

read in wisdom's pag - - es, That men of gold-en ag - - es, Lived here like heavenly sag - - es, In

read in wisdom's pag - - es, That men of gold-en ag - - es, Lived here like heavenly sag - es, In

clear and joyful blessedness, Soft flowed their lives in love.

clear and joyful blessedness, Soft flowed their lives in love.